

I. Introduction

New media changes the way in which we communicate and receive information if only at just the personal level. Scholarship, which has always been plagued by questions of authority and audience, is now faced with new media which both compounds these questions and raises others. The relationship between form and content, issues of navigation and how new media changes visual rhetoric all influence the reading of these new texts. All these questions have become an interconnected issue without any clear answer. Scholars must answer these questions through participation in technological discourse, active exploration and experimentation. New media is continually evolving, and as it develops new forms, scholars must also be there to develop new content and recognize the effects that this medium have on aspects of their writing.

II. Visual Rhetoric

Visual rhetoric has been around since the dawn of written rhetoric. Just as any form of rhetoric, it is a living creature, flowing with people's cultures and transforming as people and technologies transform. Visual rhetoric has been a persuasive force in human society throughout the ages, whether people have realized it or not. The academic community, as unorthodox as it may first seem, has even linked it to pop culture, as instanced by scholar Sarah Spence relation of of visual rhetoric to the powers of the Jedi from *Star Wars*, comparing the power that fictional characters in a movie series hold over a human population to visual rhetoric's perva also holds another type of power over society (Spence 9). Though visual rhetoric has been seen in countless forms, shapes, sizes and media, its goal has never changed.

The idea of rhetoric was first truly introduced in ancient Greece and Rome, where famous philosophers and scholars of the time used argument and language to influence society. Far before the time of ancient Greece, however, came the invention of written language itself. Language initiated through the use of visual communication and pictures, which led to pictographs (e.g. see Figure 1), and eventually symbols that were the beginnings of written languages used today (Meggs 4-5). Thus, a new age of visual rhetoric was born in written language. From then on, changes in the knowledge and artistry of language and visual arts would lead to an endless horizon of possibilities in the area of visual persuasion.

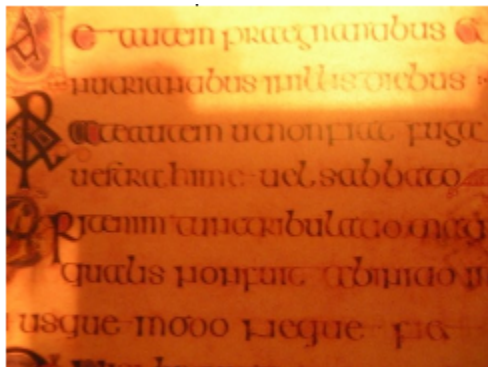


Figure 2- The Book of Kells, text page with ornamental initials, c A.D. 794-806 (Meggs 50)

Written visual rhetoric was glorified in the Middle Ages (e.g. Figure 2) by Catholic monks, the scholars and scientists of the age. The written language was then simplified by Charlemagne to make it clearer for people to understand as an effort to better educate more people (Meggs 46, 47, 50). Visual rhetoric would change more throughout the centuries as the rising scholars found new ways to use the visual effects of writing to persuade or inform their audiences.

Many of these changes in visual rhetoric came about by improvements in technology, such as the invention of the printing press. During this era, the printing revolution utilized figurative language and "colorful" typing (102). Though colored

print was not available with printing, researchers and voices of society would paint their points across pages by using bold typing, varying formats on pages, or printing illustrations, and everything they created could be reprinted easily for a mass number of people, feeding the spark and popularity of visual rhetoric in print.

This spark exploded with the Industrial revolution, which introduced efficiency in printing pictures and the introduction of photography. Photographs were originally used to help illustrators draw better pictures for wood engravings used in print, and then were later used to "capture a moment in history", as a way of preservation (Meggs 135-147). Photography also became a key use in the fields of science and arts through print. Scientists no longer had to describe every observation, but could give visual examples of what was being examined. The art industry also boomed when people could easily see examples in photographs that were more visually pleasing than simple words. The later improvement of colored print added an even greater advantage to documents that utilized visual rhetoric.



Figure 3- handbill for an excursion train, among other fonts, 1876. To be bolder than bold, the compositor used heavier letter forms for the initial letter of important words (Meggs 138).



Figure 4- L. Prang & Company and others, c. 1880-early 1900s (Meggs 156).

Visual rhetoric communicates messages to people who may not even realize it. Bold lettering with bright, warm colors tells people to stop and pay attention (e.g. Figure 3). Bright, colorful pictures cause people's eyes to look and stare, taking in all aspects of the image (e.g. Figure 4). Visual rhetoric printed in documents of all informative or persuasive areas take into account all aspects of visual communication and may take on many approaches to convince the viewer of their point. Issues, causes, irony and visual figures of speech are just a few of many approaches, using namely images in words and the very font and format of typing to relate to the viewer. The visual is essential, as the scholar McQuarrie says: "Today the visual element is understood to be an essential, intricate, meaningful, and culturally embedded characteristic of contemporary marketing communication" (206). McQuarrie's statement is also true, however, for the simplest form of visual communication in scholarly reports and research. Graphs used to show relationships between two or more variables over time, tables used to organize a way to display information, and flow charts to describe processes and divisions of ideas are all pictorial forms of rhetoric.

There are two general theories concerning how visual communication is interpreted. The first is referred to as "elaboration-likelihood model" (McQuarrie 208), which suggests that there is both a deep and a shallow message in visual rhetoric, and people can discern both from a single image. The other theory, the "resource -matching theory" (McQuarrie 208), suggests that there is a certain amount of intellect needed in order to process and understand a visual model. The viewer must bring these resources in order to comprehend the message and hopefully be persuaded by it. How a person processes what they see, however, depends upon their personal point of view, which is something that many people in the field of visual rhetoric keep in mind when trying to relate to their audience (McQuarrie 208).



Figure 5- James Montgomery Flagg, poster for military recruiting, 1917 (Meggs 276).

"The association of physical renovation with rhetorical terms speaks to a redefinition of rhetoric as a system capable of capturing the intersection of public and private perception" (Spence 78). Therefore, the changes in visual rhetoric, as varied as they are, always call for a change in visual language, initiated by a change in personal points of view. As visual rhetoric changes, so do people and people's intentions. The purpose of visual rhetoric, however, remains the same: to communicate and persuade a certain message. The messages that people view may lead to a change in mind and action (e.g. Figure 5). Thus, visual rhetoric has been constant, despite its variability of use through the ages and through varied fields of study.

As older forms of visual rhetoric shifted to newer ones over the course of the 20th century, what is often called "new media" has come about. New media specifically references those media that have shifted with the advent of the computer, and more specifically, the Internet.

Because the purpose of visual rhetoric has always been to persuade by using images and manipulating appearances, the *conventions* of visual rhetoric are always changing. The introduction of electronic and digital media has brought about an entirely new way of presenting material in a persuasive manner. Digital media, like the internet, offers an endless variety of possibilities that scholars are now exploring. Whereas audiences have enjoyed reading such materials from printed sources in the past, electronic sources offer the opportunity for readers to enjoy the same articles through more interactive presentations including video, Power Points, and hyper texts. As authors begin to experiment with the visual elements of this growing outlet of information, one must always consider the following question: How are aesthetics effecting the reader's interpretation of the material? Perhaps it may be more appropriate, still, to explore the conventions of visual rhetoric that best suite scholarly material within this growing mass of electronic formats.

One of the popular formats for presenting scholarly material is the Power Point because of it's user-friendly characteristics as well as its ability for users to employ visual rhetoric in ways that were previously impossible. Words and photos become animated as the material presented becomes less detailed. The Power Point slide becomes a supplement to other types of presentations, namely lecture. Thus, the "look and feel" of the presentation begins to play a crucial role in the way that the audience perceives the presentation as a whole. For instance, a Power Point about a new type of degree will be more engaging if the slides are designed with an academic theme. Relying on the visually appealing and more interactive aspects of what appears on the screen, speakers/scholars draw attention to the actual subject matter instead of solely their appearance and mannerisms. Authors have also made use of Power Point presentations to better illustrate the point of their material. One of the most memorable techniques has been to purposefully create "bad" slides. Not only will the audience remember the actual appearance of the slide, they will also remember the point the author is trying to communicate through using such a memorable picture. The technique can also apply to website layouts.

As more scholars turn to the internet as a reliable medium to present their work, audiences begin to notice a change in the way material appears on pages of the internet. Writers who choose to present their text in a more interactive format may use, for example, metaphoric visual presentation. One website, [Pulling the Difference](#), is a scholarly web text on this very subject. Throughout the article, one finds images of sewing materials as the author,

Patricia Webb Boyd, compares the internet to a woven pattern of information and ideas. How is this different from printed media? The images not only supplement the text but also become a part of the text as interactive visual icons. These images may be hyperlinks that become necessary for understanding and/or progressing through the work. Visual rhetoric may be a driving force, but form and content are also integral pieces of the puzzle.

III. Form and Content

The idea of form as it relates to writing has transformed with the development of computers, the Internet, and multimedia. New technology brings this change in form because of its simplification of visual rhetoric techniques. The rhetoric used by academics when sharing their ideas can now include visual components that were previously too expensive or complicated for individuals to create. Form is no longer just prose versus iambic pentameter or novel versus play. Form now includes blogs, text messages, and wikis filled with pictures and videos to help express their content. Technology has expanded upon traditional forms and amplified them. One example can be found in [Donald Rumsfeld poetry](#). This poetry was put together by columnist [Hart Seely](#) from Rumsfeld's speeches and then put to music by pianist [Bryant Kong](#). Without newer forms of communication, art such as this could never be conceived.

The manipulation of form is becoming a characteristic of our Web culture. In discussing changes in form it is important to consider form as a characteristic of content. According to Bernard Berelson, content occupies a central role in the communication process with form and substance as the key features of that content. Berelson also provides a functional definition for content when discussing new media influences: "communication content is meant [as] that body of meanings through symbols (verbal, musical, pictorial, plastic, gestural) which makes up the communication itself" (Berelson 13). The symbols that transmit meaning now include new media and appear in examples such as the Rumsfeld poetry already discussed. In considering the relationship between form and content, the introduction of new media it does not change the role of form as a characteristic of content. New media merely makes the role of form more apparent and is therefore an important change in tradition worth taking note of.

The major divisions of academia have developed, each to their own specifications, very standardized ways of writing out their data and arguments: MLA, APA, CMS, etc. The cohesive tie between all of these forms of academic writing is the straight-forward, professional print document. David Farkas sees these print texts as having a "flexible relationship between explicit and implicit structure [that] enables writers to create... in an expressive, nuanced manner... near invisibility of page boundaries [that] frees writers from constraints" (Farkas 12-13). Copies of print texts are still the most common scholastic sources found online because of the benefits of the medium, the blank canvas. Online is an array of hypertexts, blogs, Web sites, and slide presentations whose benefits are continually measured against those of the printed page. Multimedia is found on nearly every Web site and is expected withing the Web 2.0 culture. These forms of communication are foreign to the realm of academics, but must be embraced in order to gain the wider audience that scholarship needs and deserves. Online journals such as [Kairos](#) are "exploring the intersections of rhetoric, technology, and pedagogy" which is this meeting place of the academic world with the multimedia and multitude of options of Web 2.0 ([About the Journal](#)).

Online journal databases are the most basic of scholarly adaptations to new media. Online versions of print text is now available for countless publications. This change to scholarly publication is extremely important because the shift in form from physical to electronic has maintained the form of journal articles while introducing them to the Internet. The global nature of the Web allows scholars not published in the most popular journals to still be read across the world and therefore gain the benefits of traditional form and new technology. Web sites such as [JournalSeek](#) can work as an example of how many academic journals from varying disciplines are available on the Internet. Blogs and online media also allow amateurs to share their ideas in a more traditional, but nevertheless modified form. Cheryl Ball calls for further distinction to be made in this grey area of new media. She says "the terms *online scholarship* or scholarship about new media should be employed when discussing online texts where the written word is most prominent" as opposed to overusing the term new media scholarship, which is reserved for scholarly works that use new media rather than simply discuss it (Ball 405). Actual new media scholarship has "few texts to look to as examples of true new media scholarship and many good reasons as to why journals are not publishing new media texts," because everyone is experimenting and "without current examples, authors may feel that new media scholarship is not viable" (Ball 409). The scholarly realm is stuck in a revolving door as academics shy away from creating new media scholarship because there are no legitimate examples and for that reason continue to have no examples to follow. While academics continue to write online scholarship, many of the amateur bloggers are more willing to experiment and explore with new media capabilities. Some examples do exist of new media scholarship and the number is growing as more scholars find ways to use new media to their advantage.

[Hypertexts](#) and [blogs](#) are examples of ways that scholars are moving away from the print tradition of scholarly writing altogether. Works such as "Pulling the Difference: Re-Envisioning Journals' Negotiation of New Media Scholarship" by Patricia Webb Boyd along with the hypertext experiments of Michael Joyce show how new media forms of communication can allow scholars to organize and share their ideas in unique ways. The linearity of the academic essay is now just one of many options for scholars. Additionally, academics are sharing their ideas and published information through blogs. Essays are not as common in the blog format, but it is yet another option for scholarly expression brought about by new media. The blog format allows scholars to build upon their ideas through recurring posts as well as start a dialogue based upon those ideas in the form of comments from viewers. The online journal brought traditional print text to the Internet and these new media forms are bringing new options for expression to the academic world. [George Landow](#) mentions that "language — with its built-in assumptions about the nature of reality — often leads us astray when we come to discuss computer-based digital text, sound and images," which is true when engaging some of these online media (Landow 1). New media is created and shared in the virtual world rather than in tangible reality and this is a change in form, both of the work and the creative process, that Landow sees as changing the arts and scholarship in many ways. The interaction between academics and new media is a two way street where scholars are experimenting to see how scholarship can utilize new media and how it influences scholarship in return.

With technology and new forms of writing come many new features to include within a given article. Examples of new media's effects on a scholarly writing's content include the hyperlink and multimedia. The form of an academic essay can remain unchanged, while new media features are still present to amplify or supplement the content. Hyperlinks are the new footnote and as such allow authors to share and cite sources in a way that gives the reader more direct access to these original documents. This immediacy emphasizes the role that previous ideas play in a given work and make the connections in the greater web of scholarship more apparent. Hyperlinks, however, are not a legitimate substitute for a

good bibliography, which allows the reader to see all of the sources without having to dig through the text. In some ways hyperlinks lack the trustworthiness to be mixed into scholarly works. [James Ho](#) explains that "authors have no control over changes on the linked sites" so a particular Web site may later change or disappear altogether, but development of persistent URLs or digital object identifiers may help to reduce this risk in the future ([Ho](#)). Including new media also encompasses adding multimedia such as images, sound clips, and videos to an article. [Joseph Moxley](#) sees this integration of technology and scholarship "transform[ing] author-reader relations" ([Moxley](#)). The change in author-reader relations is one sign of new media's influence on scholarship. Hypertexts and blogs take advantage of multimedia, but more traditional scholarship is also able to insert these features to express ideas. Inserting multimedia into a work has rhetorical effects and adds a new element to academic writing. [Multimedia composition](#) is playing a larger role in academia as scholars learn to create the multimedia appropriate for their work. New media supplies options for changing the form and content of scholarly writing, but these changes are also influencing scholars and the topics they wish to address as new choices for communicating sit before them.

As the digital age expands the capabilities of texts, scholars and their writings are presented with new opportunities as well as challenges. The scholar is now given the opportunity to display the focus of their study within the text itself. Through hyperlinks and multimedia visual components of any subject matter can be displayed alongside the scholar's analysis. The visuals and sounds accompanying poetry, paintings, videos, or laboratory experiments can be instantly viewed through links and embedded files. Supplements to scholarly analysis no longer have to be attached in an appendix because the new media allows for direct and integrated access to these visuals. Scholarly discussion no longer has to be prefaced with a summary of details, but can progress knowing that interaction with the subject matter has been provided.

Academic writing is often lengthy and sterile. This is a sharp contrast to the current online writing trends. [The more concise and to-the-point a paragraph or entry is, the more likely the reader is to read rather than skim](#). So a middle ground must be found between the expansive support needed to prove a point in academia and the want of readership. Another point of interest is the transparency of authorship found online. Blogs and Web sites are often more popular because of the connection the reader feels with the author; biases are prevalent and unabashed. Whereas with traditional scholarship, the author works to remove his or herself from the work. 'I' or 'we' is replaced with 'the reader' or 'the audience.' The opposite is found in the blogs, message boards and Web sites that are popular online. The opposite directions that online writing and academic writing pull the author is an example of how the medium, originally influenced by the content, can impact the content in return.

Databases such as JSTOR, LION, Project Muse, or PsycARTICLES are scarcely changed by their new medium; these collections are merely online scholarship as discussed earlier. [Kairos](#) offers the same opportunity for publication and wide distribution, but the texts found there are "'webtexts,' which are texts authored specifically for publication on the World Wide Web. Webtexts are scholarly examinations of topics related to technology in English Studies fields (e.g., rhetoric, composition, technical and professional communication, education, creative writing, language and literature) and related fields such as media studies, informatics, arts technology, and others" ([About the Journal](#)). These Web texts are different, they navigate, read and, as a whole, function as they're own genre of writing, new media scholarship. For example, Patricia Peterson's¹ ["Writing and Publishing in the Boundaries: Academic Writing in/through the Virtual Age"](#) is exactly the kind of article offered on the databases previously mentioned. The text was published in 2001 for [The Writing Instructor](#), which "is a blind, peer-reviewed journal, publishing in print since 1981

and on the Internet since June, 2001" (Blakesley). The article was later rethought and republished as a hypertext, entitled "[Pulling the Difference](#)". Boyd, in reflection, stated that she "still prefer[ed] to work with print," making it apparent that academic works are not easily transformed into new media counterparts (Boyd). The original text is linear and lengthier than the remediation, the article went through on Kairos seven years later. This revisiting of her original article is much shorter, and even accommodates the readers which haven't read the original article by both linking to it and giving a summary of the arguments made and the conclusions settled upon. The language is different as well, less formal and easier to read. Lacking though is the ease of navigation found in a traditional text, here there are more options than just up or down the page. This is an instance in which the form does change the content.

History of forms supports the idea of the content growing into the form. The blog, or Web log, was originally developed as an online journal. Early blogging sites developed for multiple users were [Open diary](#) and [Live journal](#). The names say it all, a wide access personal journal. These forms of chronicling one's thoughts and feelings and then giving them unto the entire Internet to read would develop a style of writing different than readers had previously experienced. It is both a personal and very public kind of writing, and the content of these blogs reflect this fact. The blog is not the only place in which this has occurred, personal Web sites and hypertexts have developed similarly. A new form changes or develops the content which is written there and with over a decade of development, the content for these forms seems to have solidified. Thus these forms have an expected content, this lighter, less formal conversational like form. Academia, coming late to these new forms, is presented the challenge of overturning the established norm, or developing its own writing in accordance with these forms. Take for example the difference between the text before the cut in a blog posting on the [Literature Compass Blog](#) and the Abstract of an article on the [Literature Compass](#). These two sites are different aspects of the same academic entity. Note how the blog uses informal language, talking to the reader, using I, me or you without disdain. Also note the pictures found in each posting, these are a stark difference to the abstract of the articles found on the Literature Compass page. What is expected of each medium, new media or traditional print, is what determines the content found there. The content may have originally been determined by the form, but after almost ten years of development, if only in the realm of the personal, the style of the content has become expected in that form. So when Academic writers finish a text, there are many choices given as to the where and how the text is distributed. The content of the text becomes a focal point in deciding which media to distribute it in.

The future of academic scholarship is limited only by those that write them. Experimentation is what is needed here and the choices are varied and multiple in the new media setting, offering many or few choices. Accompanying all that is new new media is the ease of beginning a discourse. Blogs and most Web sites, at the preference of the author, allow comments to be made, this paves the way for peer review processes to be more instantaneous, and reach a wider group of people. On the other hand, with the widened audience, and the way in which the Internet 'levels the playing field' everyone who has access to the Internet can comment, and is only judged by the statements they make, not on the credentials they carry. This has the capacity to, for better or for worse, raze the 'ivory tower.' Another worry in the 'clicking culture' of Web 2.0 is the supplemental hyperlinks offered to readers may not be the supplement necessary, but rather the distraction or loss of readers which prevents the article from being fully read.

1. Patricia Peterson who wrote "Writing and Publishing in the Boundaries: Academic Writing in/through the Virtual Age" is the same as Patricia Webb Boyd who turned this article into a hypertext entitled "Pulling the Difference."

For each misgiving there is a positive aspect to using new media in scholarship. Questions of over stimulation or distraction from the text are posed, but so are the positive points of new media, expanding and creating a fuller argument. How beneficial new media is for the academic world hinges on how it is used. Only as these new forms are utilized and developed will a better balance be found for scholarship. As the content develops the form and changes in form affect the content the way in which a text is read and received will be affected as well.

IV. Readability Section

Scholars seeking to publish their articles on the web, however, might find it difficult to continue to appeal to their target audience—an intellectual crowd that may be used to viewing the Internet as a lightweight in the world of scholarly research. Even without this bias, however, the newness of Internet scholarship makes navigating scholarly articles unknown territory. Online scholars will have to accustom users to this new way of navigating a scholarly article, so disparate from the method of paperback research that came before it. The following sections will examine in greater depth the navigation of a website and how this new medium can be used to enhance the readability of a text, even catering extensively to users' individual learning styles.

Website Navigation and its Relation to Book Navigation

Traditional scholarly articles are published in books or journals. Navigation for these texts is uniform and familiar: book cover, title page, publishing information, Table of Contents, dedication page, Introduction, Chapter 1, Chapter 2, etc., list of sources, Index.

A traditional website has a similar organization—most sites have a navigation bar with links to the home, about, faq, etc., pages—however, navigation is more spontaneous than linear. When you open a book, you are likely to flip through its opening pages, but users browsing through a website are less likely to go through the formalities of a “home” and “about” page if they are looking for a specific article. Search engines like Google enable users to search the text of a website without actually traveling there. As a result, users may land in the middle of a site without first reading its introductory pages. Therefore, every page on a site ought to have a uniform format and a navigation bar. From any page on the site, you should be able to access every other page on the site. After all, “reaching all major site sections can only help them [users] see more of the provided information” (Good Website Navigation).

These are all principles that should guide website design, regardless of specific topic or function. However, how should one design a website intended specifically for presenting scholarly articles? There are already numerous examples of online articles and texts. Websites like Google Books scan texts so that you can scroll, page by page, through them just like you would in a bookstore. Databases like JSTOR collect pdf's of scholarly articles and make them accessible via search engine. These sites are both easily navigated with little to no instruction. The user interface is highly intuitive. Navigating the text is no different from scrolling through a document in Microsoft Word.

Yet, what about sites that seek to branch farther away from the traditional format?

Can the Internet be used to present scholarly articles in a creative, yet credible format? What characteristics of book navigation need to be taken into account for scholarly websites? To answer this, one must first look at the structure of a text itself.

Essays are largely hierarchical in nature. Readers may skim a text to assess its usefulness, but in order to truly understand it, readers must start at page one and read forward. When doing research there is an order in which one examines a text: picking up the book, turning to the organizational pages (table of contents, index, etc.), and then selecting which individual portion to read. In an ideal world, website navigation would work much the same. Users would always be referred to a site's homepage before searching through its articles. However, with the advent of search engines like Google, users may follow links directly to a specific article or section without the context of the site as a whole. The breadth of the Internet free scholars from size restrictions: articles can now be compiled by the hundreds instead of being grouped ten articles at a time in inch-thick anthologies. The vast size, however, means that sites will be organized "as a large tree, much like a library"—an overwhelming expanse of branches, with or without the organization of a root system (Timberlake).

With this pitfall in mind, designers of scholarly websites need to make sure to include site-specific search engines that can help users locate individual texts via title, author, publication date, etc. Every page on the site must have a navigation bar enabling users to access the site's homepage. Hopefully, with these considerations, the Internet will flourish as a new medium for scholarly research and article publication. Articles published to a website have the potential to take traditional, text-based information gathering and mold it to fit a wider audience of learners. Every individual has his/her own unique learning preferences. This section takes a detailed look at all the different factors that contribute to the way we learn, including: learning styles, gender, nationality, and special needs.

Using Online Scholarly Articles to Cater to Individual Learning Styles

Extensive research exists in support for clear and distinct ways that individuals both obtain and process information, regardless of the various media applications used to access said information. Visual learners do just that; they learn visually with their eyes. Auditory learners gain insight through their ears. This research into learning styles permeates all levels of academia, and can therefore be easily encompassed in a discussion of the digital Internet realm. Visual learners need pictures to imprint information into their memories for later retrieval and use. Auditory learners absorb information more readily when they attend a lecture or hear something on the radio. In addition to learning styles, one must also address the power that gender and national origin wield over one's understanding of an online text. This knowledge and further understanding of varied learning styles may play key roles in the transition of scholarly writing into the online interface.

From an early age, teachers tailor lessons to the various ways that best suit each student, and this in turn sets the tone for how individuals absorb information for the remainder of their lives. Many studies exist that highlight and expound upon these types of unique learning styles. One study, conducted by Nicola Slack and Brahm Norwich, divided elementary-aged students on the basis of learning style preference, and assigned them spelling assignments tailored to their unique learning style. In their conclusion, they wrote, "The findings showed that word spelling gains were highest when the teaching mode (visual or auditory) matched the learning style preference" (Slack et al, 11). This information may then be carried over to how people perceive webtexts. If scholars seek to use the Web as their vehicle, they must make their texts compatible with these learning needs. For instance, Patricia Webb Boyd's scholarly online site *Pulling the Difference* breaks away from

the traditional constraints of print media, and works well for visual, auditory and hands-on learners. In her section on New Media, she comments that these types of new scholarly sites "mix visual and verbal and aural in ways that were unheard of (perhaps unthought of) fifteen years ago... These mix print-based and new-media-based practices in organic ways, ways that actually challenge the old/new binaries" (Boyd). If a scholar could find a way to create a site that would present their argument pictorially for visual learners, read to auditory learners, or provide hyperlinks for hands-on learners, they would enjoy a higher readership, and could maximize the number of people who read and spread their ideas.

Gender represents another important factor in consideration of an in-depth analysis of the way people absorb information. Melissa Koch penned an article addressing the dynamic between females and technological know-how in popular society. She found that "how girls and women relate to technology and the value they bring to it are often ignored or devalued in education. Once administrators, educators, and engineers begin to understand how girls get turned off of technology and to appreciate the different learning style of each gender, we all can make strides in supporting girls and women in choosing computer-related careers and using computers as a medium of expression." (Koch). Koch touches upon the notion that, for the most part, women in American society largely are shunned from interest in technology from an early age. Following the edicts of traditional teaching styles, educators often push males, not females, to harbor interest for and seek careers in technology. So naturally, because of this practice, women perceive technology, including the layout and navigability of a particular Web site, much differently than males. This is the point at which Koch's "engineers" must come into play. If educators continue to herald in such strong technological gender divides, the only remedy is to tailor Web sites' and their navigation to the user's respective gender since, in essence, the opposite sexes have learned to learn differently. Therefore in the digital age, the responsibility to facilitate both sexes falls soundly on writers. If scholars wish their messages to resonate with both sexes, they must alter their writing style and their Web site's layout to fit with the way the respective sexes operate cognitively.

Similar to the idea of gender, nationality plays a role in the way users perceive a particular Web site. After all, if someone is not fluent in the site's language, they will have no idea how to navigate through it. In their study of ESL students in America, Joseph Betts and his numerous colleagues "anticipated that the amount of time a native cultural group has been living within the mainstream culture could influence academic functioning" (Betts et al). This implies that academic absorption, including the cognitive uptake of scholarly writing, improves as the cultural groups further acclimate to their new culture over time. However, until the minority groups feel complete ease and proficiency in English, we must ensure they enjoy equal access to information on the Web. Building upon this idea, an effectively navigable Web site addresses this dilemma by offering links (written in other languages than English, i.e. "Español") so as to begin a trend of inclusion which encompasses all audiences, regardless of national origin. This way, individuals more comfortable and proficient in languages other than English may easily navigate through the site, and can then absorb the information displayed and promulgated on the site. Interestingly however, this process seems to drag slowly by as many national corporations, most notably Wal-Mart, lack sufficiently accessible Web sites for users seeking information in their native language. These type of sites cannot effectively spread their message to everyone who may have an interest in the subject matter. Yet other Web sites, such as www.jkrowling.com, cater to a plethora of cultures with options to view the site in English, French, Spanish, Italian, German, and Japanese. This ensures that anyone who wishes to browse the site can do so comfortably, and helps them to soak up the ideas displayed. Betts and other researchers concluded that "the ability to effectively integrate aspects of one's native culture and the dominant culture is likely to be...difficult" (Betts, et al). Even so, scholars must persevere in adopting this type of set-up when transitioning from print to

digital media in order to reach a maximum number of users, and achieve higher levels of success with their messages.

Once scholars can mold their writings to conform to various learning styles, gender differences in thinking, and issues of language and nationality, and then tailor their work to accommodate these needs, they may quickly discern that this relatively new Web-based medium may soon surpass the standard print-based in its effectiveness to reach out to readers.

Reading Online Texts

The Internet has forever changed the face of information absorption. Most often associated with the traditional text, readability now translates itself onto the World Wide Web. With the new translation come new connotations and an expanded definition of the word read. Readability entails not only the printed word on paper but an overall sense of ease of use and reading comprehension as it pertains to the Web.

No longer saddled with what some view as the laborious task of turning actual pages, the internet has changed the way people read. In his article, "Is Google Making Us Stupid," author Nicholas Carr makes mention of this new phenomenon. He cites a study conducted by University College London that concluded: "It is clear that users are not reading online in the traditional sense; indeed there are signs that new forms of "reading" are emerging as users "power browse" horizontally through titles, contents pages and abstracts going for quick wins. It almost seems that they go online to avoid reading in the traditional sense."

Books encourage in-depth engagement between reader and novel. However, the Internet provides the reader with a litany of options, including the option to skim. The reader thereby becomes less engaged with the text. Skimming has become an intricate part of the way in which information is read, reviewed, and absorbed. The following quote from University of Michigan Medical School Pathologist Bruce Friedman supports the idea:

"I can't read [*War and Peace*](#) anymore," he admitted. "I've lost the ability to do that. Even a blog post of more than three or four paragraphs is too much to absorb. I skim it."

In a study conducted by Stanford University in partnership with The Poynter Institute in May 2000, it was discovered that of a majority of the people tested, roughly eighty percent preferred to read article summaries as opposed to actual articles. The Stanford-Poynter study examined just how people chose to acquire their news on the Internet. The results of their study concluded people, when given the choice, opt for a less detailed more direct approach. People prefer to have their information condensed.

Studies conducted prior to Stanford-Poynter also produced similar results. In the mid 1990's, studies conducted by researchers such as Jarod Spool and Jakob Nielson also supported the idea of differences between reading text on the web versus print. Some key findings in the studies were as follows: reading on the web encourages skimming, a great many people scan, screen reading is often slower than print reading and readers, though they read less, understand more. In an era of rapid information exchange, it seems the message has been deliberately compressed on the internet. The changes in the way text is presented help to maintain the readers' fleeting attention as well as to provide the reader with an alternative to the loftiness often associated with traditional text.

There are some key aspects to making text conducive to the way people read online. Thomas R. Williams highlights some ways to accomplish this in his book, *Guidelines for*

Designing and Evaluating the Display of Information on the Web. According to Williams, certain attributes make the message most effective. He notes things like avoiding over-using bold and italics, using a consistent, easy to read font that is no bigger than fourteen but no smaller than twelve, and providing adequate line breaks between the text to emphasize and enhance key information. He also recommends marking the boundaries between paragraphs with blank lines instead of indentation alone. All of these coupled with a bit of internet savvy, he notes, should provide the audience with a pleasurable and informative reading experience on the Web.

In summary, the internet has created a new way of reading for many people. In addition to traditional readers there is now an emerging group of online readers. The web reading movement has expanded the concept of readability. Unlike the traditional reader, those who choose to get their information online do so, in part, because it is usually a more condensed, direct, approach that emphasizes key information. Internet readers seek the presentation that web text offers. For traditionalists print text engages the reader and requires the readers' attention. Conversely, internet readers find satisfaction in the quick dissemination of information which allows them to avoid the rigors of traditional reading.

Scholarship must remain responsive to the needs that arise out of issues of readability: mankind's familiarity and reluctance to part with traditional print, the needs of individuals with regard specific manners of learning, and the issues presented with the Web's layout and interface. However, as scholars begin to tackle and adapt to these challenges, they must also remain cognizant to issues of credibility and how to be taken seriously as they plunge deeper into the digital realm of the online scholarly writer.

V. Credibility

Ever since the invention of the printing press in 1440, print has been the primary host of scholarly works of writing. Through newspapers, specialized journals, literature, and other texts, print has earned a reputation of being a reliable and credible source of information. According to Adrian Johns in his text, *The Nature of the Book*, "The practical consequence is that we do not have to agonize over the reliability of a published book before we can put it to use. We do not need to undertake investigatory work to confirm that its author does exist and that its text is authorized. No literary spy need be hired to ascertain that it was indeed made by its stated publisher and that its contents will be the same as those of another copy of the same book found in any other place" (Johns 2). What is it about this medium that gives it such dependability and credibility? There are many features of print that have contributed to this established credibility that print has attained in the realm of scholars.

Credibility researchers Andrew Flanagin and Miriam Metzger note that "while newspapers, books, and television undergo a process of information verification before they reach the public, internet sites do not always use such measures" and this is one positive aspect of print media which contributes to its integrity (2000). First, an author spends vast amounts of time writing and editing the text. Then, the work gets peer reviewed by other scholars in the field. Only after that can the text finally be published. A paper may undergo a series of reviews, edits and re-submissions before finally being accepted or rejected for publication. This entire process typically takes several months.

Another positive attribute of print media is that as updates in the data and information occur, the text is always updated accordingly. So, although it is a long process, printers usually provide up-to-date information. For example, newspapers are always up-to-date because of multiple editions per day and the fact that they run corrections. The format and

overall tangibility, being able to have the text in one's possession, seems to lend some credibility to this medium as well. On the other hand, the Internet also focuses on updating information, and has the capability to do it quickly.

Since anyone with an Internet connection can access applications to easily upload information, users navigating the Internet necessarily have to make careful decisions about whether to trust the information presented to them. The well-known website Wikipedia.com is a good example of how easy it is to use the web as a means of publishing a document which may appear credible, but in reality is not. There are, of course, articles on such websites as Wikipedia.com that are credible, but the uncertainty of whether they are credible or not makes it an unreliable source nonetheless.

Although the credibility of print is traditionally more reliable, the general public often automatically assumes that online information is credible. According to research accumulated by computer credibility researchers B.J. Fogg and Hsiang Tseng, "... people perceive computers as 'magical', with an 'aura' of objectivity, as having a 'scientific mystique', as 'awesome thinking machines', as 'infallible', as having 'superior wisdom', and as 'faultless'" (81). For scholars seeking sound research for their own projects, however, the trustworthiness of the Internet is a particular area of concern. In fact "[w]idespread access to personal information, including tracking online purchases, property ownership records, and residential telephone numbers, have led to growing public distrust of online sources and information" (Abdulla et al). As a result, creators of web sites have developed principles and customs which seek, above all else, to attract and retain audiences: and a large part of maintaining an audience is earning viewers' trust, through proffering themselves as a reliable source.

The visual appearance of a site is its key asset; no matter how good the information, a viewer will be reluctant to utilize a site that is difficult to read or process. Organizations that have established themselves as trustworthy outside of the Internet have an advantage in their online extensions, but other sites may benefit from their efforts. The assumption some people have shown that "if it looks like a newspaper it must be a newspaper" reflects the reality that people make judgments on websites based on what they see (Broadway). People assume that if a site appears well-made, the information will reflect that same effort. Stanford University's Web Credibility project used their research to identify "10 guidelines for building the credibility of a web site" and listed them along with comments to explain their reasoning, so that web designers as well as audiences can use them to evaluate the integrity of a site. Sixth on the list is "[d]esign your site so it looks professional," with the explanation that "people quickly evaluate a site by visual design alone" (Persuasive). Stanford's findings point especially to the need to make a good first impression on visitors. People doing research can reference the guidelines if they are embarking on a project that requires Internet research, and need assistance in gathering criteria to assess the sites they visit.

The content of a site is equally as important as its appearance, however, and since content is so easily publishable on the Web, many have concerns about trusting it. A site must give visitors some way to assess the integrity of their content. "Providing third-party support" by referencing other material or linking to other places is one way sites can demonstrate that they have support for and have "shown confidence in" their information, which allows visitors to feel more secure about referencing the material (Persuasive). Scholars already require each other to make citations in research, and that principle should not be neglected on the web. "Online, it's who [sites are] associated with" that can impact their credibility, as linking to other sites and well-trusted organizations lends some of the credibility of those groups to the site itself (Broadway). In that respect, web sites also establish credibility through identifying their authors and demonstrating that real people have conducted the

research, not anonymous strangers. Stanford's guidelines reference this principle in multiple ways, showing that visitors trust sites more when the audience sees the site "is for a legitimate organization," is run by "honest and trustworthy people," and can find contact information to communicate with the authors. Authors who put a face to their sites and interact with their users gain visitors' trust, and for research purposes, identifying the author of a study or article is key when referencing the material.

Something else that can affect the integrity of a web site is advertising. Research that is funded by institutions, such as universities or branches of government, will more than likely not have advertising. When juxtaposed with news, opinion pieces, or research, advertising can be "one of the challenges to online credibility" (Broadway). When scholars look to news or specialized sites, the presence of advertisements will affect their judgment of the material. Web sites that feature advertisements must consider the proper handling of this content. Sites must allow the audience to separate "paid links from editorial links" so that they "maintain a sense of balance and fairness" (Broadway). At the same time, scholars conducting research must note whether content appears to be more loyal to the site's advertisers than the site's readers, and trust accordingly (Broadway).

Above all, the Internet is a tool, and in order to be useful to scholars, scholars must expend the effort to establish their own, well-made sites. If informational web sites keep in mind their audiences' need for credibility, the Internet may become a better and more trusted resource for scholarly research. Online scholarly articles demand credibility because of the amount of work it takes to write such a piece. It is not something that everyone can just upload to a scholarly journal web source. There are strict regulations for writing these articles and it often takes many months to do research, which many times requires funding, before publishing the piece. They must be sent off to a journal for review and must go through several editing sessions. If the article is accepted, it can take up to two years and sometimes more before the article is finally published. Therefore, some online information does have great credibility, but mainly when found in credible places such as Google Scholar.

All credibility ultimately lies in the eyes of the beholder. Efforts to create and develop credibility rely upon expectations about the particular audience that will be visiting a Web site. It is very important, therefore, that scholars seeking to utilize new media for research and the dissemination of information develop a thorough understanding of their audience.

VI. Audience

Allowing users to have so much freedom over the information they receive grants them more control over what they want to read and what they don't. If an audience member doesn't see an article as helpful or engaging enough, he or she is only one click away from closing the program and visiting another, perhaps more engaging, page. According to an article entitled "Among the audience" in *The Economist*, a magazine that analyzes business and world affairs, "what is new is that young people today, and most people in future, will be happy to decide for themselves what is credible or worthwhile and what is not. They will have plenty of help. Sometimes they will rely on human editors of their choosing; at other times they will rely on collective intelligence in the form of new filtering and collaboration technologies that are now being developed" (Among the audience). What is informative and what is useful will no longer solely be handed down from corporate giants that know little about the individual. Individuals are now able to decide what they consider to be "good" work and set it as a standard not just for themselves but for the rest of society as well. Writers and publishers, with the advent of the internet, are now able to target their work,

such as the scholarly article, to smaller and more specific audiences than ever before. They are able to receive direct feedback from their viewers and give them what they want in order to engage them more fully in the content provided. The writers of scholarly articles should then be able to use this feedback in order to present their information to their target audiences in a more accessible and user-friendly way.

Audience Theory

Before we can analyze how the audience reacts to this new media, we must first discuss the different ways audiences receive and process information. The theories we will discuss are Hypodermic Needle Model, Two-Step Flow, Reception Theory, and Uses & Gratifications. These theories attempt to explain why people use mass media.

The Hypodermic Needle Model

This communications model dates back to the 1920's when mass media was fairly new and is the first to show how mass audiences may react to mass media. Despite the fact that this model is outdated, it continues to inspire present debates about censorship and control in the media. Basically, this model suggests that "information from a text passes into the mass consciousness of the audience unmediated," which means the "experience, intelligence, and opinion of an individual are not relevant to the reception of the text" (Wilson). The model assumes and suggests audiences passively receive information transmitted through text without changing/processing the information. This model was developed when the government had just discovered the power of advertising to communicate messages and produced propaganda to try and influence audiences in their way of thinking (Wilson).

Two-Step Flow of Communication Theory

This theory developed after further investigation in the 1940's revealed that social influences affect the process of opinion formation and limit the media's effect. This communication theory suggests opinion leaders have a great deal of influence over their audiences, and people acquire information/opinions from opinion leaders. Therefore, this influence is a two-step flow, not a direct process, where the audience mediates the information directly from media with the ideas/thoughts of opinion leaders (Dunnet).

Uses & Gratifications Theory

This theory was popular and widely used during the late 1950's to 1960's. Media theorists discovered audiences did not just passively receive information, like previous models suggested, but they actively chose text for different reasons and in different ways. "The theory relies on the belief that the audience is not merely a group of passive media consumers, but they play an active role in selecting different media to meet their needs" (Siraj 399-400). Audiences are active choosers because of different types of gratification they receive from it. This theory contains three specific objectives. First, audiences use mass media to meet individual needs. Second, viewers have underlying motives for using the media. Thirdly, there are positive and negative consequences of an individual's mass media utilization (Siraj 399).

The uses and gratifications theory is important when applied to the role of new technology and the Internet. The theory considers "consumers of media to be purposive in their choice of media and to actively seek media to fulfill their needs for a variety of purposes" (Siraj 403). These can be instrumental purposes to retrieve information or ritualistic purposes, such as seeking entertainment and relaxation. Interactivity is a huge strength of the Internet. The uses & gratifications theory has helped researchers understand and explain the many reasons why people engage in specific types of communication.

Reception Theory

Extending the concept of an active audience further, the Reception Theory became popular during the 1980's and 1990's. This theory explains the relationship between the text and the audience: the text is encoded by the producers and decoded by the reader. Readers decode texts according to social and cultural circumstances and the way in which they experience those circumstances. The producers can position the audience and, thus, create a certain amount of agreement on what the code means, but researchers must examine issues far beyond the media text itself (Wilson).

New Media Audience

The New Media Audience

Audience wants freedom, choice, interaction, creativity, play, innovation, collaboration

Along with the introduction of new media comes new possibilities, attitudes, and avenues for expression. While old media attitudes still exist, they're beginning to fade out. New audiences no longer want to read one-way articles from start to finish. They want to decide for themselves how they should approach a text whether it means skipping around from one paragraph and subject to another, reading the conclusion first, or starting at the beginning and reading it the whole way through. They want to communicate with others as they're reading it and collaborate in order to make something new. According to Mark Potts, the co-founder of WashingtonPost.com, "they want freedom in everything they do, from freedom of choice to freedom of expression" (Potts). Old media, including books, papers, and scholarly articles, simply do not offer the new media audience what they want. They trap readers in, bore them, and make them feel as though there is only way to experience a text. Potts continues, "The Net Gen wants entertainment and play in their work, education and social life" (Potts). The new audience wants to understand what a text is trying to say but do it in a more fun and educational way. In short, "they are the innovators," (Potts) and not only do they want to receive information in better and newer ways, but they want to create it as well. This creates a new dynamic between writers and viewers because "with participatory media, the boundaries between audiences and creators become blurred and often invisible" (Among the audience). The people that are reading and responding to new media texts oftentimes help create the content, and the people that are creating the content oftentimes learn from the people that are reading and responding to their texts. New media isn't about passively obtaining information but getting involved with it, shaping it, and making it more adaptable to multiple learning styles. The conversation between a writer and reader is no longer about who said what but about what is being said and understanding the information in the best way possible.

New media can then be said to supplement old media, to provide new avenues of expression and understanding that weren't previously available in other formats. According to Matthew Allen, Associate Professor of Internet Studies in the Faculty of Media, Society and Culture at the Curtin University of Technology in Australia and President of the Associate of Internet Researchers, "The Internet is variously a diversion from, supplement to, or even replacement for more traditional media forms and functions" (Allen). Where books fail in promoting immediate discussion with people in different locations, time-zones, and countries, the Internet compensates for and allows all of that to be possible. Where long articles discourage readers from reading them, online hyperlinks, pictures, and music captivate their attention. The Internet has transformed the way we as people learn. We are no longer passively receiving information but actively searching it out and viewing the longest the articles and information that appeals to us the most. Allen believes that "what the Internet has done (so far, and with much more to come), has been to create a new form of media user-audience marked by a desire to interact with others, being both distracted and engaged at the same time, and understanding the world in terms of what can be got "for free" which might otherwise cost money" (Allen). Contrary to many old media beliefs, the new media audience wants to learn and make connections between information and

other people. They just want to do it in their own way.

This, however, does not mean that it is all downhill for scholarly writing. While many may argue that the internet actually decreases attention spans and prohibits students and younger audiences from discussing articles in depth, it can actually be seen to do the opposite. Because the new media audience is taking an active role in shaping their learning experience, they are more intrigued and motivated to delve deeper into the subjects that interest them, and, with the invention of the internet, doing so is now much easier. Allen believes that "the Internet also leads to greater levels of deep engagement because so much of what is 'done' there requires users to actively create their environment" (Allen). When users can take an active part in their own future and in their own learning experiences, they are more likely to seek out more information and take an interest in what they are learning. The new media audience will no longer view scholarly research as something foreign and unattainable but as something that is easy to understand and obtain, something that is just a click away.

Modern Access to Scholarly Works

The access to scholarly articles is rapidly growing faster than ever. With the help of New Media such as the Internet and the invention of scholarly databases, scholarly articles are now more widely available and distributed to a larger audience. Prior to the New Media revolution which included the invention of the Internet and disseminating information on it, scholarly articles availability was sparse. These publications were only available in the printed form and kept in libraries around the world. The only way some of these articles could be accessed was through intense research on the location of an item and then seeking out the publication which could be a very costly venture. Therefore the information was only available to a select audience of relevant scholars with the means and money to track and seek the printed form. This limited availability led to limited distribution of information because of the resulting small audience that stemmed from this issue.

In recent times, the dynamic of searching and receiving information has changed dramatically from a costly venture that requires certain means, to the information being available at the click of a mouse. With the invention of the Internet and subsequently scholarly databases, the availability of scholarly articles has increased infinitely to reach any audience that has a computer and Internet access. This proves to be advantageous to the dissemination of information as well.

More and more scholarly writing is turning up on public free databases. There are more databases being developed all the time, some that take the 'open access' approach. "'Open access' (OA) refers to content that is accessible to anyone online at no charge and that may have relatively few restrictions on reuse (Open Access, 2009)." With this new "open access" approach people in all the remote corners and regions of the world now have access to a wealth of information. Even in universities, where scholarly work is traditionally kept, the effect of this new idea of free open access scholarly databases has cut the time spent researching down to a minimum. Unlimited or open access is changing the way people read scholarly articles.

Recently, the Massachusetts Institute of Technology (MIT) made all of its scholarly articles available online from a database for free. "Under the new policy, faculty authors give [MIT](#) nonexclusive permission to publish their journal articles using DSpace, an open-source software platform developed by the [MIT](#) Libraries and [Hewlett-Packard Co.](#) [MIT](#) can publish the material for any reason other than to make a profit. Authors may opt out on a paper-by-paper basis (Mass High Tech Staff, 2009)." In addition to MIT's open access project, many other open access sites are appearing on the web, helping to widen audience

access and changing the way scholarly articles are viewed.

Prior to the Internet, a lot of time was spent reading and re-reading articles trying to find and decipher relevant information that could further research. Today however, with a wealth of information at our fingertips the average reader spends less time per article than ever before.

There are many reasons that this process has been expedited so drastically. First, with the availability of information so readily available, many people find that if the article scanned does not have much relevant information, they should just move on because there is a variety of other resources. Anyone can find a paper on almost any topic because it is all stored in one database, in effect this cuts down on the time searching and reading.

Another aspect that is changing the way people read scholarly articles is the "word finder" feature on a computer. With this feature a person can type in a key word and instantly highlight that word throughout the entire document to find the information they need. In addition to this, scholarly databases have keyword searches so anyone can search thousands of papers with the click of a mouse. Combining these two features makes for an incredibly efficient researching tool.

Scholarly databases are crucial to the open access of scholarly works. There are many scholarly databases online, some require a subscription while many others are provided for free. With these data bases so readily available, the audience of scholarly works has increased and diversified making scholarly articles more accessible than ever. With these changes the scholarly article is becoming more user friendly. Thanks to the scholarly databases, it is now accessible to the vast majority of the world with internet access. With these changes and shifts in modern technology, articles are becoming easier to read and understand than ever before.

VII. Conclusion

New Media Meets the Scholarly Article

Scholarly articles need to be more interactive, fun and free; need to let go of what is past

Writers and publishers of scholarly articles need to give audiences what they want in order to draw in more readers and get wider exposure for their works. Potts believes that "everybody in the media business needs to be looking hard at this new generation's values and targeting products to them—and letting that generation take the driver's seat in deciding what those products will be. Seems obvious—but too many of us are still clinging to what is increasingly clearly past" (Potts). While "what is increasingly clearly past" is not bad in itself, it is just not what the new generation is looking for and taking interest in, and failure to relate to the new generation may prove to be detrimental to the field of scholarly studies as a whole. Adapting scholarly works to the new generation doesn't mean that the research loses its value. As a matter of fact, I would argue that it increases its value. Adapting scholarly works to new norms means that once obscure and arduous texts are now available to the average person and in a language that he or she can understand. It means that scholarly works are more interesting and easy to read and can reach and influence an audience greater than ever imagined before.

So, how do authors of scholarly articles do this? Potts tells journalism classes "to go out and create and build things that they and their friends will like and use—not what our generation wants" (Potts). Scholarly authors need to create things that people, especially

the people of the new generations, will like and use, such as opportunities for freedom, participation, innovation, and collaboration. According to Allen, "successful Internet activities - games, profiles, community websites - serve as the venue and rationale for that most desired and yet often elusive of human endeavors - connection with others like ourselves, through mediated communication." (Allen). Scholarly texts should begin to utilize feedback mechanisms, interactive videos, and hyperlink communities. These new features don't have to transform scholarly research into children's books or video games, but they should be as easy to understand and as interesting to engage in. The article entitled "Among the audience" in *The Economist* states that "many people in the traditional media are pessimistic about the rise of a participatory culture, either because they believe it threatens the business model that they have grown used to, or because they feel it threatens public discourse, civility and even democracy" (Among the audience). The adaptation of scholarly work into formats that new generations can more easily understand and relate to doesn't mean that scholarly research has to be more commonplace and less sophisticated. It only means that it has to be easier to navigate, more interesting to engage in, and more open to fostering discussion. As long as people can present information for others to receive, there will always be a need to present information more and more effectively, and as scholarly works move into the new media generation, it needs to adapt to the demands of the new media audience.

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